CHANGES: Aesthetics and Ontology

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AESTHETICS PT. 1
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THE CHAIN OF PURIFICATION

SECONDARY MODES	PRIMARY MODES
Invention	Formal Rigor
World (H's)	Earth (H's)
Dionysian	Apollonian
Clearing (H's)	Concealing (H's)
Intellect	Physicality
Idea (S's)	Will (S's)
I-You (B's)	I-It (B's)
Content	Form

- These opposites exist in a symbiotic relationship in a work of high art.
- These opposites purify each other by persevering in balance, rather than conflict, as Heidegger claims, and in the manifestation of both beauty and truth.

H= Heidegger

S= Schopenhauer

B= Buber

- Schopenhauer's conception of the aesthetic: the artist, he claims, is capable of seeing things apart from the forms of the principle of sufficient reason; apart from space, time, causality, and as Platonic forms, ideas. This is true, inasmuch as the artist has been trained and attained to formal rigor. The problem with Schopenhauer's schema is that he perceives genius as a manner of seeing, rather than doing. Most educated people can train themselves to see things independent of the principle of sufficient reason; what we might call transcendent will, the possession of few, is accessible to many. Formal rigor, the "in-itselfness" of particular works of art, is possessed by few and accessible to few. Formal rigor is inborn (ineffable) talent met by patience and perseverance; these are the virtues of genius, and they have little to do with modes of seeing.

- Schopenhauer goes on to remark that, in effect, men of genius are like blinkered horses, clumsy, errant, irrational, easily used and manipulated. History teaches us, however, that geniuses from Picasso to Byron to Chaucer are just as inclined to manipulate as to be manipulated. Genius is a form of power, a kind of knife, and to hold that knife, and to know that you hold it, is to become a kind of avenger. Time, space, and causality are mere forms, no more or less real than the forms of art, so genius is free to play as it wishes; and it doesn't relate, it swallows.

- Intellectual naivete is linked with the idea of a universal genius. Genius is relative, subject to the forms of the principle of sufficient reason, to change, impermanence, uncertainty. "Genius" cannot be resuscitated fully to save us.

- This is the moral purpose behind creativity: to save our capacity to find our way past the forms of the principle of sufficient reason. Those pursuing formal rigor are, as Nietzsche would say, arrows of longing for the other shore: prolonged occurrence, extended emotion, eternal Eros.

- John Keats, in "Nightingale," dramatizes the artist experiencing the momentary sensation of transcendent will; transcending, in the process, the forms of the principle of sufficient reason (in "Hyperion," this objectivity is implied.) The poem's intricate, sublimely musical prosody exemplifies formal rigor; its' conception of the original innocence (or beginning or soul) of nature is fundamentally inventive in acuity of personal, psychological perception. Keats revels in what Rilke calls nature's "dim delight"; a manifestation of the open, the being of beings in their Heideggerian "shieldedness." So Keats' "world" is nature; his earth is himself. He reveals a desire for concealment from selfness through nature; yet nature is seen to be "clearing." Keats conceals himself through the physical act of creation, which purifies an idealized nature.

- Keats in "Nightingale," also: he is standing in relation to his nightingale, which is

perceived as an archetypal manifestation of the openness of nature; he is, in Buber's words, "confronted bodily," drawn into a saying of I-You; yet, in the expanse of the poem, Keats must relate the nightingale as a thing, an experience, an It. So Keats' expression, his I-It, is purified by the world of his relation. Thus, I-You in a work of art is something interior; I-It is something outwardly manifested; but before the I-You can be manifested as an It, it must be felt as well as thought. Feeling mediates thinking and materializing in a work of art, as a purifying agent. Just as the manifestation of objectivity in a longer poem like "Hyperion," is purified by a sense of the poet's empathy, which invents the possibility of catharsis from an apotheosis of blank verse as a form.

- Heidegger argues that the poet moves us from the "unshieldedness" of purposeful self-assertion, production, marketplace, technology, to the open, the pure draft, the venture, nature, the being of beings. Yet much of modern poetry features a reduced sense of naturalness and a heightened sense of artificiality. Eliot's "Prufrock" and Baudelaire's "Flowers of Evil" and "Paris Spleen" showcase this sense of purposeful self-assertion, of the artificial. Heidegger does not address the preponderance of urban decay and urban despair in the psyche of Modern poetry, that gives rise to the artificial character of an Eliot or a Baudelaire, and the generations which followed them. The city, in modern poetry, becomes a revelation of the unshielded; and the revelation of form tempestuous with conflict.

- Formal rigor is, in itself, a mode of unshieldedness, of purposeful self-assertion, production. When it is purified by invention, formal rigor takes on the qualities of earth, in the Heideggerian sense; newly willed earth, produced earth, just as "Prufrock" is the invention of an archetype, the individual as realization of irony. As such, nature, the being of beings, the pure draft, is itself purified, in a manner of speaking, by a happening of truth, the purposeful self-assertion of the unnatural quality of the age. "Prufrock" has as a constituent level romanticism's signature melodic style in irony's minor key.

- Baudelaire, in "The Gaming Table," proclaims himself to be "Envying creatures their tenacious lust/ These rattling skeletons their deadly mirth/ Envying all of those who gaily thrust/ Honor and Beauty to rot beneath the Earth." Here: a longing for unshieldedness, nature as unnatural, and Man, with his capacity for abstract thought (reason), who cannot venture but to purposefully self-assert, to emerge out of artifice. Baudelairian invention, his world, entails a movement into the unshieldedness of withdrawal.

- Schopenhauer ascribes to the intellect a secondary place in human consciousness, less important than the fundamental and basic character of will. We have seen, on the purification chain, that in a work of high art, will is correlative to formal rigor (physicality, earth, grounding, etc) and idea is correlative to invention (intellect, world, bestowing, etc). It is clear that in high art contexts, the preponderance of

formal rigor must make itself felt. A purely imaginative work without sufficient grounding is less effective than a purely formal work without sufficient invention.

Adam Fieled 2001-2013

INTRODUCTORY NOTES TOWARDS A PHENOMENOLOGY: THE META-RATIONAL

The Meta-Rational Argument

That the being of things consists not of our notions of them, nor our ideations of them; nor do things consist of the Kantian thing-in-itself or as independent entities; rather things consist of the balancing link between the thing-in-itself and our ideations of the thing-in-itself. The balance between these two points of consciousness cannot be perceived alone; what is needed to comprehend it is a sense of the meta-rational. The meta-rational is not, like the irrational, posited against the rational; rather, it is the step beyond mere rationality, the point at which foreign elements become important to consciousness.

- There is space between time, space between space, and space between causes.
- This space between is, in one sense, an intuition.
- Space Between, in this sense, is an intuition of Being.
- Space Between cannot be named except as such; naming entails a certain confinement.
- Space Between can possess us between thoughts.
- Space Between may be seen as an extension of the principle “Negative Capability” beyond aesthetics.
- Space Between, in fact, may be seen as what consciousness is between thoughts.
- Space Between in the selfness of what is beyond us.
- Space Between, as transcendent will, is solid being congealed in a momentary sensation.
- The mind must divide originally because the body itself is a plurality.
- The mind’s structure finds its mirror in the body’s plurality; but the mind’s wholeness is not self-apparent.
- The body is plural, yet it moves together; the mind is plural and moves plurally; that is, it is capable of moving in many directions at once.
- The mind moving the body is conscious thought; the body moving the mind is unconscious impulse (thought).

- Plurality is the ultimate dividing thought.

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Various Notes on Aesthetics and Ontology

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PROLONGED OCCURRENCE

THE META-RATIONAL **SPACE BETWEEN**

Existence of things (being) as balancing links

- positivism of the “tri-circuit” around “balance” of energies within the Kantian phenomenological “lightning bolt” gestalt.

UNDOING DERRIDA "AROUND" METAPHYSICS

Heideggerian model's preponderance around metaphysics, meta-rationality of the circular or "womb over wombs":

Deconstructionist model "U-Structure": parallelism/ infinite extension/essence-being at base:

"returns to the metaphysical nexus"
"groundless extension"

Further Notes on the Purification Chain (from "Aesthetics Pt. 1")

Will must take its predominant place in the higher arts over Idea because it is the existence of the world as Will which necessitates art— not the phenomenological lightning-bolt around modern philosophy from Descartes forward, but the existential forms of consciousness around the principle of sufficient reason— competition, conflict, rancor, discord, or even the harmonies between wills which form the inverse of this.

Idea, or world-as-Idea, purifies raw expressions of individual and individualized will by transcendentalizing it, towards universals and archetypes. World-as-Idea is largely missing from twentieth century art, which lost its sense of the Ideal towards meta-levels of dismemberment and nihilistic exhibitionism— thus, my return to Hamlet, Hamlet's idealism, as a drastic antidote to a system bent towards expression of the will's facility and little else. Art desperately needs imperatives derived from above rather than below— to be purified by Primary Ideas, to restore its own Secondary connection to Idea/the ideal.

With the exception of Picasso and a few others, the sense of the Apollonian was lost in twentieth century art. It has to be a Primary Mode on the purification chain because the Apollonian in serious art is another way of saying "history"; and because formal rigor and "history" are so closely correlated as Primary Modes that it is often difficult to disentangle them from each other. The twentieth century was America's— and, as the creation of America enacted the dissolution of history into socio-linguistic disguises, the twentieth century was compelled to disguise the preponderance of history and formal rigor behind Invention within the chaos of the Dionysian.

Heidegger's "concealing" for me (and to some extent Buber's "I-It") is a metaphor for the adequate objectivity of the work of serious art— that is, the Primacy of concealing over "clearing"— a representation of the horizon of levels of symbolic complexity— symbolic representation is art's adequate objectivity. Serious art is, and must necessarily be, complex.

If the Purification Chain enacts a purification process within itself, it is because it represents its own aesthetic ethos, assembled to mirror (even spatially) what it assays within the purview of the new century— twentieth century "mirrors" were funhouse mirrors in comparison— even if the chain imposes complex cognition which itself is compelled to mirror (in thought-chains) what saturates it, in both directions (the Purification Chain and the work of art)— so that the ideal energy around the Purification Chain is triangular— and that serious art and aesthetics should substantially enhance and enrich cognition is presupposed.

Twentieth century art is largely cognitively impaired— all its mirroring processes affirm the inventive Dionysian "cleared" of history, but disguised in the American manner by a simulacrum of theoretical rigor; carefully disseminated by the donnees of large fortunes.

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THE PURIFICATION CHAIN AND THE TWENTIETH CENTURY

Twentieth century art and what I call the "will's facility"— corrosive, simplistic ironies express the will's facility in modern and post-modern art, including literary art— that "Will" is pure conflict of will-against-will which cannot be transcended into Idea— and that dismemberment against Idea creates a World-mirror which perpetually expresses contemporary relevance— nihilism of the "trans-aesthetic" (Baudrillard)— embrace also of the "sinister" against Idea (America)— these are the structures of most twentieth century universals and archetypes— anti-universals and anti-archetypes set below "Earth" as pure "World"— the twentieth as a "Secondary" century, according to the Purification Chain.

Barthes and structural aesthetics— "text" as transcendentalizing Idea against a superficially embraced contemporary— twentieth-century Academics as "World" not purified by "Earth" (moral, ethical, intellectual relativism unredeemed by humanism of "Earth")— Barthes' "bliss-texts" engendering bliss of pure Dionysian invention against formal rigor/history— Robbe-Grillet as simulacrum of "up" drug or stimulant— "World" concerns force structural aesthetics into (also) a simulacrum of the comprehensive.

"Textuality" in post-modern theory as a safe-guard against Earth encroaching upon World— "materiality of the text" as signifying in a positive way a haute simulacrum of corporate America— Baudrillard's "Disneyland against Disneyland"— and the frailty/fraudulence of Baudrillard's meta-linguistic constructs— illusionistic effects as simulacrum of "cocaine buzzes" and Los Angeles— socio-linguistic disguises as America against America— post-modernity as pure Will and closed circle of significations and anti-significations.

Facile Will in post-modern scholarship— reduction of text, formal rigor/history, to an easily deconstructed, World-grounded American circus which the scholarly text ellipses into an invented, Dionysian collage of surfaces— a simulacrum of "Abstract Expressionism" around formal rigor/history, cast into the world of conference and publishing "action painting." The American academy spent the second half of the twentieth century wearing a Factory wig— academic texts as "silk screens."

New Historicism— world-as-Idea in English Romanticism dismissed along with transcendentalism as another "cocaine buzz" or collage of surfaces— New Historicism's radical mistrust expresses the complicity of World against Earth which makes post-modern scholarship a simulacrum of American military and militaristic "butchering"; the New Historicists as "General Shermans"; frenzy of textual wills against the existence of Earth in a worldly (and Dionysian) rush to Invent.

The twentieth was the century of Invention against history (formal rigor)— America necessitated that what was Invented needed to destroy/dismember— not World but Earth was "fractured," in the modern/ post-modern sense, by American militaristic imperatives— world-as-Idea disappeared not only from aesthetics but from the Western

populace— idealism was replaced by reception velocity, on different levels, and convenience. Trans-aesthetic mentalities butchered money into an Idea, expressing the will's facility in creating contexts dominated by material imperatives against Earth/humanism, in and out of the purely aesthetic.

Mutated form of modern/post-modern collages— dismembered parts assembled again arbitrarily— convocation of America and Europe into a waste land cohesive enough to be represented aesthetically— Eliot as dismembered "site" for these processes— Eliot's purification chain is one on which nothing connects, all the modes are dismembered— bleeding into a new century in which the process of symbiosis again exists.

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SPACE BETWEEN AND AESTHETICS PT. 1

"There is space between time, space between space, and space between causes"

Formal rigor, as a primary mode, has a certain way of filling up space— both in the formal structure of works of art and in the space filled by "history" in the general sense. Formal rigor creates in the Subject new spaces "against" the conventional constraints of Dasein (being-in) (Heidegger). Space issues from formal rigor into circular temporal structures against being-in-the-world; what the circular temporal structure represents is being-into-Earth, transcendent will.

Formal rigor-as-history expresses itself in perceived verticality of "circle over circle" subjectivity as a transcendent mode of Dasein, for an Ideal subject, drastically "concealed" and concealing: being-into-Earth.

History subsists, in/as space, as its own formal rigor— perceived "between" forms and ideals of form. History's vertical temporality subsists between extended horizontal planes of temporality and Dasein, as continued Invention.

Invention is horizontal and "a" horizontal in time and Dasein; balancing the Primary/vertical with representations of contextual "World"; Secondary facets of Dasein; expressing existence as meta-rationality in spaces between Dasein as pure horizontal being-in-the-world.

Apotheosis of balance in "links" totalized towards a refined interpretation of Dasein— meta-rationality— expressing/expressive of ontology to aesthetics and back again— aesthetics being a Secondary mode of Dasein itself— the Primary mode of Dasein being the meta-rationality of Dasein with/to/in Dasein, above the dichotomy of the horizontal/vertical into extensions of Space Between, in links.

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